

The Representation of Gender in Garner's Politically Correct Bedtime Stories: A Critical Stylistic Analysis

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Abstract: Gender equality is essential for a sustainable world; therefore, it is included in United Nation's Sustainable Development Goals. However, unequal portrayals of female characters are still present in many sectors. These phenomena have generated concern especially among educators, parents, and feminists. Thus, many studies are needed to keep uncovering gender inequality and how one can play a role in lessening the inequality. This study reports on an analysis of ideologies and gender representation in two short stories in Garner's book entitled Politically correct bedtime stories: Modern tales for our life and times by applying critical stylistic approach. The study found that Garner constructed the stories of Cinderella and Snow White to challenge the stereotyped representation and hegemonic ideals of males and females. He used pseudo-generics in naming and feminist word choices when addressing his characters. He also deleted marriage as a happily-ever-after end of common fairy tales and changed it into a new end. He also contradicted the concept of beauty and highlighted undesirable qualities of men. The findings indicated that Garner offered his ideology that females can free themselves from the unrealistic standard of beauty and it is possible to be subversive toward traditional gender roles.

1 INTRODUCTION

Gender equality is essential for a sustainable world; therefore, it is included in United Nation's Sustainable Development Goals (United Nation, 2012). However, unequal portrayals of female characters are still present in many sectors of our lives including children stories resulting in concerns of educators, parents, and feminists.

Fairy tales are a famous literary genre for children. Despite its fame for amusing children with great stories, they are also acknowledged by their power to instil values and shape gender roles, behaviour and representation as well as gender stereotypes (Shaheen et al., 2019).

The unequal portrayal of female characters has generated concern especially among feminists. They put forward that female characters in fairy tales are usually portrayed in two polarised ways: as either having such feminine qualities or being evil, such as witches and stepmothers. The feminine will be

rescued and have a happy ending, whereas the evil ones will face death in the end of the story (Nanda, 2014). The portrayal mirrors the cultural and societal norms at the time the tales are produced which implicitly silence and oppress women by creating them as submissive characters (Nanda, 2014).

Previous studies have shown a number of researchers tried to present a discursive construction of gender in fairy tales that usually depict the same gender roles in which men or princess are the brave characters and saviours for helpless princesses, through their studies (e.g. Kochiyama, 2013; Kostas, 2021; Meland, 2020). The studies seem to yield positive results in which the researchers could make the participants aware of gender bias embedded in the fairy tales.

It is also noticeable that recent studies have shown that more modern re-telling of the fairy tales, have some shift in the portrayal of the female characters. Buzarna-Tihenea (2019) who analysed the evolution of Cinderella and Aurora in Disney's animated movie

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found that the stories represented both Cinderella and Aurora as courageous and independent women that can fight for themselves and do not need a man to save them from difficult situation. She further argued that the new versions of fairy tales might have the same plots similar to their first version, but they have embedded new social values that reflect the contemporary system. However, the study of Smith, (2015) which investigated the adaptation story of Rapunzel by the Ladybird in 1993 found that the story still supported gender stereotypes.

A study of Snayer (2017) used concepts of remediation and intertextuality and examined Garner's version of Cinderella. Drawing on multimodality and hybridity, the study found how the linguistic and visual transformations in Garner's Cinderella contribute to the creation of the story which empowers women and relates to contemporary situation.

The study of Akram et al., (2020) investigated the fairy tale characters in *The land of stories: Beyond the kingdoms* (2015) to identify the presence of characters' actions which are subversive from traditional gender and social roles. They found that the subversive gender took place and argued that the subversive actions can lessen gender bias related to gender and social roles (Akram et al., 2020).

A number of studies have examined the representation of gender using Critical stylistics which is a stylistic investigation on manifestation of social meaning through language (Buzarna-Tihenea, 2019). This approach allows the analysis of how language is used to represent experience. Specifically, it can be used to uncover how a text or spoken producer favours certain readings or perspectives and suppresses other views. (Buzarna-Tihenea, 2019). For example, Ibrahim (2018) investigated selected poems by John Donne in an attempt to discover how the poet exploited language resources to convey his ideology to the readers. He found that the use of pronoun, adverbial of time and the use of present tense are features that build the 'hypothesized world' of the afterlife offered by Donne through his poems. In the same year, Amara (2018) employed Critical Stylistic and delved into the linguistic and hidden discursive mechanism in the narratives of feminist trauma of exile as reflected in the writings of Arab-British women novelists. The study concluded that linguistic strategies such as repetition and negation are used to narrate traumatised characters and traumatic experiences. These studies have proven the usefulness of Critical Stylistics as an instrument to uncover the ideological underpinnings in any text.

The present study therefore seeks to uncover ideology related to gender representation by applying Critical Stylistics as the analytical tool to evaluate the gender representation of characters in James Finn Garner's stories. The study aims at finding out how genders are represented in the politically correct version of selected fairy tales in the book. The research questions are as follows:

1. How is gender represented in the politically correct version of two fairy tales?
2. What linguistic features are used in creating the representation?

2 METHODS (AND MATERIALS)

The objective of this chapter is to discuss the research design of this study, including the textbook which will be used to obtain the data and the reasons for selecting it. Furthermore, this chapter highlights the procedure of data collection and data analysis.

2.1 Research Design

The study adopted a qualitative research design. Kumar (2014, p. 104) posits that "the main focus in qualitative research is to analyse, explain, explore and discover the perceptions, attitudes, values, beliefs and experiences of a group or individuals".

Being explorative in nature, the design of the study specifically aided in seeking to understand how language is used to represent experience as well as how the use of language can be used to show explicit and implicit ideologies. The current study will uncover the ideologies related to power and the representation of women.

2.1.1 Subjects/Materials

The subject of the study is the book entitled *Politically correct bedtime stories: Modern tales for our life and times* written by James Finn Garner in 1994. The book contains Garner's satire on the trend toward political correctness and censorship of children's literature. The book consists of 13 fairy tales namely: Little Red Riding Hood, The Emperor's New Clothes, The Three Little Pigs, Rumpelstiltskin, The Three Co-Dependent Goats Gruff, Rapunzel, Cinderella, Goldilocks, Snow White, Chicken Little, The Frog Prince, Jack and The Beanstalk, The Pied Piper of Hamelin. Garner rewrote the original stories of the fairy tales so that they become good and moral tales for children in "politically correct" ways that adult would supposedly consider and accept.

Specifically for the study, two stories (Cinderella and Snow White) would be analysed. The stories were chosen because the major characters of the stories are females who, in the original stories, were rescued by male characters. These purposed samples limited the scope of the study; however, it would allow the completion of the study in the given limited research time.

2.1.2 Data Gathering Procedures and Analysis

As mentioned earlier the data will be taken from Garner's (1994) book. The chosen stories will be the data of the current study and will be analysed qualitatively.

The current study will adopt Jeffries' (2010) critical stylistics model. The model can be used as a tool to reveal explicit or implicit ideologies embedded in linguistic choices of text producers. The model consists of these categories: "naming and describing, representing actions/events/states, negating, equating and contrasting, exemplifying and enumerating, prioritizing, implying and assuming, hypothesizing, presenting others' speech and thought, and representing time, space and society" (Jeffries, 2010). Due to reasons of space and time of conducting the study, the analysis in this paper focuses solely on naming and describing. Naming and describing deal with the use of noun phrases in the text, which also includes the use of adjectives and post-modifying phrases and clauses and nominalized verbs.

3 RESULTS AND DISCUSSION

This section presents the result of the study and the discussion of the findings respectively. Regarding the findings, as mentioned earlier, the study will only focus on naming and describing in the stories of Cinderella and Snow White.

Cinderella

This part presents the findings related to naming and describing of the characters in Cinderella. Table 1 shows noun phrases referring to female characters in the story of Cinderella.

Table 1: Noun phrases referring to female characters.

Character	Noun Phrase
Cinderella	"A young wommon named Cinderella, whose natural birth-mother had died"
	"Their own personal unpaid labourer"
	"Cinderella" (10 times as Subject)
	"Cinderella" (5 times as Object)
	"This wommon who had captured perfectly their Barbie-doll ideas of feminine desirability"
	"A wommon that I could make my princess and impregnate with the progeny of our perfect genes"
	"And she's blonde, too"
	"His intended prey"
	"She ...carried herself like a wommon of eminent social standing"
	"The young wommon"
Step mother	"The cause of all the trouble"
	"A widow with two older daughters"
	"Cinderella's mother-of-step"
Step sisters	"Her mother-of-step"
	"Her sisters-of-step"
Mother and step sisters	"Cinderella's sisters-of-step"
	"Her mother-and-sisters-of-step"
Other women	"Cinderella's own mother-and sisters-of-step, consumed with jealousy"
	"The womyn, trained at an early age to despise their own bodies"
	"The other womyn"
	"Sisters"
	"Many desirable womyn"

In the story, only the heroine has a proper name, Cinderella. The name appeared ten times as a subject and five times as an object, and every time the name appeared, it was never pre or post modified. Yet, the name was used as a possessive adjective pre-modifier in reference to the stepmother and sisters. Garner also used a more generic term, "wommon" when making reference to the heroine. The word was a term that feminists use to substitute the word 'woman'. Emerging in the opening sentence of the story, the use of the word might indicate that Garner's version of the story has a feminist view.

As seen in Table 1, when Cinderella was referred to as "wommon", the term always appeared with pre and/or post modifiers. It is interesting to note that the pre-modifier used was always the adjective "young". Although her exact age was never mentioned in the story, the use of the adjective suggests that the heroine is not yet mature. When post modifiers were

attached, they were in the form of adjective clauses, as shown the following examples:

- (1) "A young **wommon** named Cinderella, *whose natural birth-mother had died*" (Garner, 1994, p. 31)
- (2) "This **wommon** *who had captured perfectly their Barbie-doll ideas of feminine desirability*" (Garner, 1994, p.33)
- (3) "A **wommon** *that I could make my princess and impregnate with the progeny of our perfect genes*" (Garner, 1994, p.34)

The post modifier in example (1) appeared in the opening sentence of the story. Combined with the word "wommon", the additional information that Cinderella was delivered through natural birth offers a further hint about feminism. A natural birth in the view of feminism is a way for females to show their independency from males and to exercise females' character, intelligence and instinct. Natural birth also shows females' endurance to pain (Skowronski, 2015). The naming and description in (2) and (3) appear when Cinderella attended the ball and met the prince and his friends. The post modifiers were adjectival clauses presenting further information about who Cinderella was in the eyes of the male characters. She was depicted as appealing for the males because of her physical appearance which was "Barbie-doll like" (2) – which was further modified by the phrase 'of feminine desirability' showing that the males idea of the perfect female stature was accomplished in Cinderella.

In (3), further information about Cinderella in the post modifier comes from the character of the prince. Here Cinderella was still represented as perfect, however her perfection was somehow related to the prince, to be the prince's princess and to be the mother of the prince's future child(ren). The use of the word "impregnate" shows how a feminine issue, pregnancy, can only work when a male is involved. Appearing in the clause "I [the prince] could...impregnate", the usage can be interpreted as emphasizing male control over female issue. This also appears in the naming used to refer to Cinderella as "his [the prince's] intended **prey**" (Garner, 1994, p. 34).

Garner also referred to Cinderella as "their [the stepmother and sisters'] own personal unpaid **labourer**" in the beginning of the story. This suggests that Garner wanted to set the character of Cinderella similar to the original version. The word "labourer" was pre-modified by the words "their personal unpaid" (Garner, 1994, p.31) which showed that Cinderella was not treated nicely by her stepmother and sisters.

Garner's adherence to the original version of the story also appeared in the description of the stepmother and sisters. This could be seen when the stepmother and sisters saw Cinderella in the ballroom, Garner described them using of the noun phrase "Cinderella's own **mother-and sisters-of-step**, consumed with jealousy" (Garner, 1994, p.34).

However, Garner created a special term for naming the stepmother and sisters. Instead of using the usual term, he used hyphenated modifier, and used the form "-of-step". The form is similar to the form "-in-law", as in mother-in-law or sister-in-law. The use of the hyphenated modifier indicates that the mother and sisters got their position in the story because of marriage.

When referring to other female characters in the story, Garner used the term "womyn", hinting further that his version of the story had a feminist point of view; yet he seemed to free the readers to create their own portrayal of the female characters by not giving a lot of description; except in one noun phrase "The **womyn**, trained at an early age to despise their own bodies" (Garner, 1994, p.33). The use of passive construction in the post modifier shows that the women were objects being forced by an unknown agent to hate their bodies. This can also be interpreted that how females value their beauty is often based on labels given by others, not according to themselves.

On the other hand, concerning the noun phrases used to refer to female physical appearances, Garner gave specific description as can be seen in the table 2. When giving names on the things worn, it can be seen in Table 2 that Garner used noun phrases that were pre-modified with adjectives which described the head noun. From the names, readers find out that the gowns that the stepmother and sisters wear were expensive ball gowns. Readers can also assume the same kind of clothes was worn by Cinderella, as it was mentioned that her dress was tight-fitting, yet it was clinging and beautiful. The tight-fitted nature of the dress was also emphasised when Garner described how the mother and sisters wore the dress: forcing "ten pounds of processed nonhuman animal carcasses into a five-pound skin" (Garner, 1994, p. 32). This description on one hand shows how tight the gowns were; on the other hand, it also gives a description that the stepmother and sisters did not have ideal bodies. The tight dresses were also said to be damaging for the wearers' health as they cut off the blood circulation.

Table 2: Noun phrases referring to female physical appearance.

Character	Noun Phrase
Step mother and/or sisters	“Expensive clothes”
	“Natural body images”
	“An unrealistic standard of feminine beauty”
	“Their ball gowns”
	“Ten pounds of processed nonhuman animal carcasses into a five-pound skin”
Cinderella	“Immense cosmetic augmentation”
	“Male concept of beauty”
	“Tight-fitting dress (that will cut off) your circulation”
	“High-heeled shoes (that will ruin) your bone structure”
	“(Paint) your face with chemicals and make-up”
	“A clinging gown”
	“Slippers (made of) finely cut crystal”
	“Impractical glass slippers”
	“Cinderella’s beautiful gown and slippers”
	“Her peasant’s rags”
All women	“The confinement of her gown and slippers”
	“Their bodices, corsets, shoes, and every other confining garment”
	“Their shifts and bare feet”
	“For the boudoir”
	“Comfortable, practical clothes for womyn”

The description of what Cinderella wore is completed with the description of the slippers. It is mentioned that the slippers were made of fine crystal, showing that the slippers were expensive and beautiful. However, the slippers were high-heeled and impractical. It is also said that the slippers were dangerous for one’s body because it ruined the wearer’s bone structure.

Another feature of physical appearance related to what the women wear is the makeup. It is mentioned that the makeup that the mother and sisters put on was too much as Garner (1994, p.32) described it as “immense cosmetic augmentation”. When talking about Cinderella, it is also mentioned that the makeup was from chemical substances, which implied that it could be dangerous for the skin.

Garner wanted to put forward his criticism towards the standard of female beauty when talking about the dress, footwear and make up. He mentioned that the standard of beauty was unrealistic and unfair. However, most females tried to conform with the standard, even though they might sacrifice their health and physical structure.

This kind of description lasted for about three quarters of the story. The description started to change as the story mentioned that the clock struck twelve and Cinderella’s gown changed to rags. Garner’s use of the noun phrase “peasant rags” emphasized the contrast between the magical beauty and the reality. This contrast also became the turning point of the story as other female characters in the story found that Cinderella had been freed from “the confinement of her gown and slippers”. The other females put away “bodices, corsets, shoes, and every other confining garment”, all of the attributes that first defined their beauty. Now they were only wearing their shifts and nothing on their feet. This somehow symbolises how the women are freed from the standard of beauty and how females should appreciate their natural body image. The end of the story showed that the latter kind of clothes the women wear was “comfortable, practical clothes”. This change of the clothes shows that the way of freeing the females from the standard of beauty is by stripping off the physical attributes, so that the female can enjoy being themselves.

The naming and description of male characters in the story can be observed in the following table:

Table 3: Noun phrases related to male characters.

Character	Noun Phrase
Father	“Her father”
Prince	“The prince” (6 times as Subject)
	“The prince” (1 time as Object)
	“The envy of every other prince for miles around”
	“Our perfect genes”*
Fairy Godperson	“A man dressed in loose-fitting, all-cotton clothes and wearing a wide brimmed hat”
	“A Southern lawyer”
	“A bandleader”
	“Your fairy godperson”
	“Individual deity proxy”
Other men	“His [the prince’s] cronies” (as subject)
	“His cronies” (as object)
	“Every other male”
	“The men”
	“The prince’s best friend”
	“A large if cerebrally constrained duke”
	“Other sex-crazed males”
“A pile of human animals”	
The prince and other men	“This vicious display of testosterone”
	“The combatants”
	“Their macho dance of destruction”

From the table it can be seen that Garner mentioned about Cinderella’s father only once in the beginning of the story. It can be interpreted that

Cinderella did not really have a father figure in her life. This is somehow different from the original story and the Disney version of the story, in which Cinderella seems to miss her mother so much, so that there is a fairy godmother coming to accompany her. Whereas in Garner’s version, the deity accompanying Cinderella was a fairy godperson, that Garner created to be a male.

The prince in the story was created nameless. Garner also did not give description about the appearance of the prince. When he first met Cinderella, Garner gave description about him and other male characters by using words with negative connotations such as “envy”, “sex-crazed males”, “human animals”, “vicious display of testosterone”, “combatants”, “macho dance of destruction” and “the combatants”. Those descriptions show the common nature of male characteristics, which often are described as hunters whose main concern is about sex and competition. The choice of words gives a negative representation of males, as they were described to base their action to lust, thus they were allegorically described as animals.

One positive adjective “perfect” was used when the prince said “our perfect genes” (Garner, 1994, p.34). That noun phrase was used to refer to the offspring of Cinderella and the prince if they are married. Thus, the use of the word “perfect” implies that perfection can be achieved when there is a union between a male of high status and a female.

Another interesting thing is that Garner made the character of the fairy godperson different from other male characters. This character was the only character with detailed description of the physical appearance. The godperson was described as “dressed in loose-fitting, all-cotton clothes and wearing a wide brimmed hat” who looks like “a Southern lawyer” and “a bandleader”. Those descriptions hinted that the fairy godperson is a black person.

Snow White

The following table illustrates the noun phrases used to portray female characters in the second story, namely Snow White and The Queen. Garner’s frequent use of proper noun to refer to the heroine throughout the story denotes the centrality of the female protagonist. In other instances, gender-specific, common nouns such as “girl” and “princess” were used to point out Snow White’s identity as a high-born young lady.

Table 4: Noun phrases referring to female characters.

Character	Noun Phrase	
	“Snow White” (19 times as Subject)	
	“Snow White” (4 times as Object)	
	the frightened Snow White	
	“Snow White, indicative of the discriminatory notions of associating pleasant or attractive qualities with light, and unpleasant or unattractive qualities with darkness”	
	“the girl”	
	“a girl in a comma”	
	“the girl who was now actually a young wommon”	
	“a female around for comparison”	
	“her daughter-of-step”	
	“a young princess who was not at all unpleasant to look at and had a temperament that many found to be more pleasant than most other people’s”	
	“a flighty woman resting peacefully one minute, up and screaming the next”	
	“our house guest”	
	“her rival in beauty”	
	“an object, just a yardstick for your egos and penises”	
	“that younger one”	
	“an unwitting if fortunate target for this type of colorist thinking”	
	The Queen	“the queen”
		“his queen”
		“my queen”
		“the queen in disguise”
“a woman”		
“this other woman”		
“this economically marginalized woman”		
“a woman of unreliable income”		
“a chronologically gifted woman with a basket in her hand”		
“another wommon”		
	“my mother-of-step the queen”	
	“her new mother-of-step”	
	“someone who was morally out of the mainstream”	

At the start of the story, the choice of words detailing these referents represented the author’s viewpoint about femininity. Long noun phrases abounded with adjectives were commonly used to highlight the nature of the female subject. Examples of these long noun phrases include:

- (4) “a **young princess** *who was not at all unpleasant to look at and had a temperament that many found to be more pleasant than most other people's*” (Garner, 1994, p. 50)
- (5) “**Snow White**, *indicative of the discriminatory notions of associating pleasant or attractive qualities with light, and unpleasant or unattractive qualities with darkness*” (Garner, 1994, p. 50)
- (6) “the **girl** who was now actually a young wommon” (Garner, 1994, p. 52)

These long noun phrases associated with Snow White were found in the first two pages of the story where the author introduced the main female character to the readers. As seen in the examples, the placement of adjectival clauses after the head nouns assists in highlighting distinct attributes of the heroine. Specifically, the structure of the noun phrase in example (4) consists of three elements, namely pre-modifier “a” (determiner) and “young” (adjective), head noun “princess” (gender-specific, common noun) and a clausal post-modifier “who was not at all unpleasant to look at and had a temperament that many found to be more pleasant than most other people's” (relative clause). What is interesting to see is that when marking the characteristics of Snow White, Garner preferred elaborate descriptors, rather than simple ones. Instead of using a single adjective (e.g. “beautiful” or “pretty”), in describing Snow White's physical appearance for instance, Garner used a double negative construction “was not at all unpleasant to look at”, whereas in specifying Snow White's personality, Garner chose a noun phrase “a temperament that many found to be more pleasant than most other people's”. This complex description emphasized the heroine's superior moral virtues and extraordinary beauty, while also indicating the author's intention to preserve the original depiction of Snow White.

In example (5), however, through an adjectival post-modifier the author criticized the name “Snow White”, which in the original version metaphorically represented the character's fair complexion and pure heart (Felecan, 2012, p. 279). The noun phrase that Garner used to refer to the name “Snow White” is characterised by synonyms and antonyms (“pleasant”, “attractive”, “unpleasant”, “unattractive”, “light”, “darkness”). It can be argued that such process of post-modification using a set of words with close lexical relations is in a sense analogous to the simplistic, dichotomous black-and-white thinking that the author deemed “discriminatory”.

With regard to subject-object position in a clause, it was observed that Snow White as the heroine was positioned as a subject more often than an object. She takes the subject position 19 times and the object position 4 times. It is also important to note that while the portrayal of Snow White is in line with the original version, Garner's feminist concern was somehow made apparent through the terms of address used by male characters (The Seven Giants and the Prince) to refer to Snow White:

- (7) “a **female** *around for comparison*” (Garner, 1994, p. 58)
- (8) “a *flighty* **woman** resting peacefully one minute, up and screaming the next” (Garner, 1994, p. 53)
- (9) “that younger **one**” (Garner, 1994, p. 64)

The above noun phrases are examples of terms of address used by The Seven Giants and the Prince to make reference to Snow White. In most cases, male characters in the story made use of general feminine nouns such as “female”, “woman” and indefinite noun such as “one” when addressing female characters.

From the choice of words, it is clear that male characters in the story tended to prejudice and trivialise female presence. In example (7), the word “female” is post-modified by the phrase “around for comparison”, giving additional information about The Seven Giants' perception towards Snow White as an object to measure men's competence. Similarly, as evident in example (8), The Seven Giants conveyed the stereotypical view of women as an emotionally-unstable being through the use of the adjective “flighty” as a pre-modifier and the participial phrase “resting peacefully one minute, up and screaming the next as a post-modifier” (Garner, 1994, p. 64).

The way of naming and describing as explained above suggested a satirical point-of-view regarding masculine forces and stereotypes about womanhood. Realizing the misogynistic attitudes of The Seven Giants, in the middle of the story Snow White asserted that she is not “an object, a yardstick for your egos and penises” (Garner, 1994, p. 58). Through this noun phrase, the author gave Snow White a voice to revolt against exploitation and objectification. The choice of the word “yardstick”, which was post-modified by the prepositional phrase containing an overt reference to male genital reinforced the author's negative outlook on masculinity.

The second female character, The Queen, was almost always referred to by Garner as simply “The Queen”, with little modification apart from the use of article “the” or possessive pronouns “my” and “his” preceding the head noun. Nevertheless, when The

Queen was in disguise, a number of richly modified noun phrases were used to refer to her. Phrases such as “economically marginalized” and “unreliable income” function as post-modifiers of the head noun “woman”, implying the character’s low economic status. Furthermore, in describing the character’s age and appearance, Garner chose the word “chronologically gifted”, which is a politically-correct term for “old” (Buzarna-Tihenea, 2019). The usage of these mild, descriptive expressions in place of words or phrases that might otherwise be seen as derogatory can be regarded a form of euphemism (Al-Khasawneh, 2018).

Other characters in the story call The Queen “woman” or “mother-of-step”. In the same manner as the story of Cinderella, the existence of a stepmother became a symbolic instantiation of destructive feminine forces as she was overwhelmed by contempt and jealousy. Upon hearing that Snow White was still alive, The Queen was described as “someone who was morally out of the mainstream”. In this noun phrase, the author adopted a gender neutral, indefinite pronoun “someone”, elaborated by a relative clause which served to give an impression of a figure whose wickedness had gone beyond average.

Among all male characters in the story, there was only one character who was described in a positive manner, namely the woodsperson. The phrase “the royal woodsperson” was used to highlight the character’s entity as a working man who serves the royal (The Queen). Aligned with the original version, the woodsperson served as a protective figure who feels sympathy for Snow White, and thus he set her free from the queen’s murder attempt. Interestingly, however, Garner chose the word “woodsperson” to refer to this character, instead of “hunter”, as it appeared in the original story, presumably because the author preferred using gender-neutral term by avoiding the words ending in –man (table 5).

In the Grimm’s version of the tale, after fleeing from the evil queen and having her life spared by the hunter, Snow White was again saved by the seven dwarfs. It is useful to look at the way Garner ridiculed manliness in the story of Snow White, particularly by portraying the dwarfs as oppressive patriarchal figures. Example (10) and (11) show the physical description of these characters.

- (10) “the seven little **men**” (Garner, 1994, p. 57)
- (11) “seven bearded, *vertically challenged men*” (Garner, 1994, p. 53)

Table 5: Noun phrases related to male characters.

Character	Noun Phrase
The woodsperson	“the royal woodsperson”
The Seven Towering Giants	“my men”
	“true men”
	“the seven little men”
	“seven bearded, vertically challenged men”
	“the giants”
	“The Seven Towering Giants”
	“my fellow giants”
	“giants among the men of the forest”
	“my brothers”
	“dedicated stewards of the earth”
The leader of the Seven “Towering Giants”	“the ones who are trespassing”
	“the leader”
	“their leader”
	“the leader of the Seven Towering Giants”
	“one of the men”
The Prince	“one of the men, who had flaming red hair and a nonhuman animal skin on his head”
	“the prince”
	“a prince from a nearby kingdom, who had come on this male retreat to find a cure for his impotence (or, as he preferred to call it, his involuntary suspension from phallogocentric activity)”
	“a man shooting blanks”
	“a cute but harmless tennis pro”

Both noun phrases above use similar construction in characterising the dwarfs. The word “men” functions as a head noun, which is pre-modified by adjectives phrases containing information about the appearance of the dwarfs. In modifying the noun in example (11), Garner chose the phrase “vertically challenged”, which is a politically-correct term for someone who is not tall in height. The choice of this idiom helped create a humorous effect regarding the dwarfs’ physical description. Although the dwarfs were physically not grown up enough, what made them distinct from the original version was that in this story their attitudes towards female characters were indicative of authoritative masculine power, misogyny and haughtiness instead of helpful and welcoming nature.

- (12) “**giants** among the men of the forest” (Garner, 1994, p. 56)
 (13) “The Seven Towering **Giants**” (Garner, 1994, p. 56)

Examples (12) and (13) show how the dwarfs, whose small stature made them physically inferior, regarded themselves as “giants”. The word “giants” is the antonym of dwarfs, and in this case, a word of contrasting meaning was used, not as a descriptive attribute of physical appearance, but rather as a marker of the characters’ perceived influence. When introducing themselves to Snow White, for instance, the giants stated “We are towering in spirit and so are giants among the men of the forest.” (p. 56), indicating their excessive pride, confidence and influence. To intensify the impression of immense authority, the author also picked the word “towering” to modify the word “giants”. The word “giants”, certainly means creatures of great size, and therefore, adding “towering” is unnecessary for context. This literary device can be termed as “pleonasm” or redundancy in expressing a certain message (Lehmann, 2005). In brief, the use of redundant phrase “Seven Towering Giants” served as a tool for emphasis. In Grimm’s fairy tale, the dwarfs were anonymous characters with no recognisable leader. Each of them was simply referred to as “the first”, “the second”, “the third” and so forth and for the most part, one dwarf would speak on behalf of the others or vice versa. In Garner’s version, one of the dwarfs seemed to continuously represent the voice of the group.

- (14) “the **leader** of the giants” (Garner, 1994, p. 64)
 (15) “**one** of the men, who had flaming red hair and a nonhuman animal skin on his head” (Garner, 1994, p. 55).

As shown in Example (14), this character was considered as the leader of the seven giants. In the story, this character frequently acted out his leadership agency through his speeches and his masculine appearance. For instance, through the use of a relative clause following the noun phrase in Example (15), he was physically described as having the attributes of a hunter or someone who enjoyed animal products.

It is important to note that the original story of Snow White implied an awakening journey of an innocent female who was continually saved by male figures as she escaped from home, released by a huntsman, took shelter in dwarfs’ house and was eventually rescued by a prince. The Prince in Garner’s version of Snow White was the other male

character through which the author conveyed his critique against male authority. Examples below denote the most important noun phrases referring to the Prince:

- (16) “a **prince** from a nearby kingdom, who had come on this male retreat to find a cure for his impotence (or, as he preferred to call it, his involuntary suspension from phallogocentric activity).” (Garner, 1994, p. 63)
 (17) “a **man** shooting blanks” (Garner, 1994, p. 65)
 (18) “a cute but harmless tennis **pro**” (Garner, 1994, p. 67)

The noun phrase in Example (16) is accompanied by an adjective clause containing ideas about men’s sexuality. In this clause, the Prince was explained as having a sexual problem, creating an impression of a “failed”, “helpless” and “powerless” man who lacks strength and vigour. Another example of the author’s attempt to ridicule male’s authority can be seen in Example (18), in which at the end of the story, the Prince ended up staying at Snow White and the Queen’s spa centre “a cute but harmless tennis pro”. The adjectives in this noun phrase (“cute” and “harmless”) were not commonly used to describe men in traditional fairy tales since they are not indicative of great characters. By choosing these particular words, the Prince’s masculine force was made less important, and thus it fulfilled Garner’s feminist agenda.

This section discusses the findings of the study. After analyzing the data using naming and describing as tools, the findings can be grouped into the following themes: contradicting the stereotypes of traditional views, highlighting the visibility and empowerment of women, and highlighting undesirable male qualities.

First, in his stories of Cinderella and Snow White, Garner reached his goal to be politically correct by contradicting stereotypes of traditional views. Regarding naming, it appears that Garner used pseudo-generics in both Cinderella and Snow White stories. For example, in Cinderella, he changed Godmother into Godperson and in Snow White, he used “woodsperson” instead of “huntsman”. As mentioned earlier, pseudo-generics involve the elimination of linguistic items that carry a masculine bias and replacing them with neutral items (Loureiro-Porto & Hiltunen, 2020). Thus, Garner’s use of pseudo-generics supported the view of feminist linguistics to promote gender-neutrality to lessen the presence of sexism in language (Loureiro-Porto & Hiltunen, 2020). Also, Garner used a generic term to address female characters. He used the words *wommon* and *womyn* to talk about the singular and

plural form of a female. The terms “wommon” and “womyn” were what feminists in the 1970s used to replace the word “woman” and “women”, in order to omit the appearance of “man” and “men” in the words (Totibadze, 2019). In addition to that, women’s biological ability to get pregnant and give birth naturally which are valued by feminists as a female power were also addressed in the story.

Garner also controverted the traditional view of beauty in his description of beauty. For example, in Cinderella, Cinderella and other females put away “bodices, corsets, shoes, and every other confining garment”, all of the attributes used to define their beauty. Thus, the findings from this study are not in line with the previous studies that traditional view of feminine beauty dominates in fairy tales (Louie, 2001). In other words, fairy tales could be constructed to show a politically correct way of describing beauty.

Second, to be politically correct, Garner highlighted the visibility and empowerment of women. In naming, he still used a proper noun for Cinderella and Snow White and did not give any proper name for other characters. When describing his characters, he also gave a long description of Cinderella and Snow White at the beginning of his stories which was not present for other characters. In other words, he wanted the female main characters to be noticed more than other characters. He also described Cinderella and Snow White as empowered women who did not finally live happily ever after by getting married to a prince. In almost all fairy tales, the stories end with a marriage. In a traditional view marriage was considered as one of the keys to lift women’s position in society (Lee, 2020) and women needed men to save them from difficult situation (Buzarna-Tihenea, 2019). Also, women were usually described as a house wife and not as the breadwinner. Thus, by describing both Cinderella and Snow White as business women who owed a shop and a spa respectively instead of marrying a prince, Garner’s stories eliminated typical gender roles that appear in classical fairy and highlighted the empowerment of women. Therefore, these findings are not in line with other adaptations of fairy tales by Disney in which the characters still got married to a prince despite of their brave and independent characters (Buzarna-Tihenea, 2019).

Third, Garner highlighted undesirable qualities of men. In Snow White he described the Prince as “impotent”. The Prince also did not display typical manly qualities. Garner also changed the description of dwarfs who are nice and helpful into becomes male giants who underestimate and were disrespectful toward women. Thus, by highlighting undesirable

flaws of men qualities when describing some of his male characters, Garner contradicted the traditional view that usually highlights women’s flaws of being weak, submissive and dependent. These subversive actions can reduce gender stereotyping related to gender and social roles (Akram et al., 2020). The findings on Garner’s description of male characters are not in line with fairy tale’s male figures who are usually portrayed as active, attractive, kind, simple, and humble (Jorgensen, 2018).

4 CONCLUSIONS

All in all, findings of the study show that Garner has constructed the stories of Cinderella and Snow White in such a way to challenge the stereotyped representation and hegemonic ideals of males and females. He often used pseudo-generics in naming and provided details by using adjectives or adjectival phrases and clauses in describing. In putting forward his politically correct ideology, he deleted marriage as the happily ever after end of common fairy tales and changed it into a new end description of Cinderella and Snow White having their own business. He also contradicted the concept of beauty and highlighted undesirable qualities of men. Thus, based on the names and description used in his stories, Garner offered his ideology that females can free themselves from the unrealistic standard of beauty and it is possible to be subversive toward traditional gender roles.

As mentioned earlier, Critical Stylistics contains many other “tools”; however, it is not possible to employ them all and present the result in only one study that is restricted by time and in one paper that has word limits. Thus, further study is recommended to use other tools to get insights whether or not Garner uses similar techniques to challenge the hegemony of male and female ideals in his work.

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